



Meridian

# HORNQUEST

Yoni Farhi **Piano**

Keren Hadar **Soprano**

Alon Reuven **French Horn**



**Robert Schumann** (1810-1856)  
*Adagio and Allegro, opus 70*

The year of 1849, in which the Adagio and Allegro was composed, was most productive, being a landmark in Schumann's composition for winds and a series of pieces that demonstrated the unique ability and character of each of the instruments.

The valve horn captured Schumann's attention; until this new instrument was introduced, horn players could play only notes that were a part of the harmonic series featured by the crook, which was installed on the instrument, at a given time. Other notes (such as semitones of a certain scale) had to be stopped by the horn player's hand. The appearance of the valve horn was revolutionary in the sense that all the notes sounded balanced and even.

Schumann, who composed the piece in only four days, intended for it to be "Hausmusik" a small chamber-music work, whose main purpose was to enable amateur musicians to improve their skills. Ironically enough, the work presents high technical demands for the player and only a skilled professional can perform it.

The work was published by Schumann in various versions for cello, violin, oboe, or viola. The piano part was arranged for orchestra, and thus the work became a small concerto. Clara Schumann expressed her love for the work: "... A wonderful work... full of freshness and enthusiasm..."

And indeed, this is one of Schumann's most beloved chamber-music works.

**Vincent Persichetti** (1915-1987)  
*Parable VIII, op. 120*

American composer, pianist, teacher and writer, Persichetti was known for his integration of various new ideas in musical composition into his own work and teaching, and for training many noted composers in composition. Some of his students included prominent composers Jacob Druckman, Philip Glass, Steve Reich and Peter Schickele. Persichetti composed for nearly every musical medium. Many of his works are organized into series. One of these, a collection of primarily instrumental works entitled *Parables*, contains 25 works, many for unaccompanied wind instruments.

The eighth Parable was written in 1972 for horn solo. A highly demanding piece, it features many specific indications of frequent changes in expression and tempo fluctuations, which make it an impressive and effective show piece for horn, often found on competition lists.



**Franz Schubert** (1797-1828)

*Auf dem Storm, D. 943*

The *Lied* occupies a major place in Schubert's art. He composed over 600 songs, setting to music poems by Goethe and Schiller and by lesser poets, and could create a masterpiece out of a mediocre verse as easily as out of great poetry. Perhaps no one summarized his achievement in this field better than his close friend Joseph von Spaun: "In this category he stands unexcelled, even unapproached ... Every one of his songs is in reality a poem on the poem he set to music... Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long familiar poem new for him, how it was suddenly revealed to him and penetrated to his very depth."

*Auf dem Strom* was originally written in 1828 for tenor voice, horn and piano, based on a poem by Ludwig Rellstab. It was premiered in a concert of Schubert's music on March 26 of that year. The use of the horn as an *obligato* part in the song is unique among Schubert's *Lieder*, the other song featuring an additional instrumental part being the later *Der Hirt auf dem Felsen*, D. 956, for voice, piano, and clarinet *obligato*.

**Yehezkel Braun** (b. 1922)

*Sonata in F for horn and piano*

Yehezkel Braun was born in Breslau, Germany. Since 1924 he has been living in Israel, ever in close contact with Jewish and oriental musical traditions. His main academic interest focuses on a comparative study of traditional Jewish *Melos* and of Plainsong. He has lectured on this subject at universities and conventions in England, France, Germany, Italy and the USA. A versatile and prolific composer of vocal, orchestral and chamber music, he has also composed for theatre, film and television as well as settings of traditional Jewish melodies. In addition, he has published an anthology of traditional Jewish melodies, articles, mainly on Melody and Modality, and translations of Classical Greek poetry. In 2001, he was awarded the Israel Prize.

Following are the composer's notes for his Horn Sonata: "It is music in three movements played without interruption. Especially noteworthy is the slow introduction. Its melody is heard three times in the sonata: at the beginning, played by the horn, in the transition between the first and the second movement, played by the piano, and towards the sonata's end, played again by the horn. This melody has a direct or indirect influence on everything we hear throughout the sonata. The first movement is a Classical *allegro* in miniature. The third movement is a Classical *rondo* in miniature. The second movement is the central one, in its position as well as its dimensions and importance. It opens with a horn melody, reminiscent of a cantor's prayer with an unmistakable Jewish flavor. Hence, the movement evolves by way of accumulation: a second melody appears, then the first and the second superimposed, and then the melody of the introduction joins hands. Finally, the horn is left alone to play a monologue, a sort of a tragic footnote to the whole movement. This monologue leads to the third movement with its merry character."



**Benjamin Britten** (1913-1977)

*Still Falls the Rain*

Originally titled *Canticle III: Still falls the Rain - The Raids, 1940, Night and Dawn*, (op. 55), the third of Britten's five Canticles is a setting of a poem by Dame Edith Sitwell (1887-1964). Scored for tenor, horn and piano, it was composed in November 1954 and premiered on 28th January 1955 by Peter Pears, Dennis Brain and Britten at London's Wigmore Hall. Sitwell wrote the poem in response to the Blitz on London and described it in a letter to Britten as one of the proudest achievements of her life.

The Canticle is based on a theme with six variations, played by horn and piano. Between the variations, the singer presents, in recitative style, the stanzas of the poem. The title phrase, *Still falls the Rain*, begins each stanza and is set to the same music each time. The recitatives culminate in a passage of *Sprechgesang*, when the poet quotes from Marlowe's *Doctor Faustus*. Subsequently, the singer and the horn are heard together for the first time in the last variation, when the poem evokes the voice of God.

**Paul Hindemith** (1895-1963)

*Sonata in F* (1939)

Mässig bewegt  
Ruhig bewegt  
Lebhaft

One of the most versatile musicians of the twentieth century, Paul Hindemith was eminent as composer, performer (he was a fine violist), theoretician, teacher and conductor. Like other musicians of his generation, Hindemith rejected the subjective power of music and sought "new objectivity", a new Classicism. An exceptionally prolific composer, Hindemith wrote music for various accompanied or unaccompanied instruments. By the 1920s, feeling strongly the responsibility of the composer to the society and the times he lived in, he composed simple, practical music for amateurs, students and the young. *Gebrauchsmusik* functional music highlights his credo of the period that "a composer should write today only if he knows for what purpose he is writing."

Having resolved to write at least one sonata for every orchestral instrument, either solo or with piano, Hindemith began his brass series in 1939 with sonatas for horn and for trumpet. The Sonata for horn and piano is typical of Hindemith's work in this genre: it is classically balanced, with a counterpoint-based equality between the two instruments. The first movement opens with a broad horn theme over a penetrating piano accompaniment. The second theme is more pensive. After the well-organized development, the movement ends with a daring statement of the opening theme. The slow movement presents broad melodic horn themes played against a bustling and solid piano accompaniment. These characteristics are maintained in the concluding movement, although at times, the horn draws the piano into more introspective interludes and toward the end, the piano engages the horn in a dance-like passage.



Alon Reuven began studying the horn at the age of ten with Yaacov Kling. His first solo debut, at the age of twelve, was the first link in a chain of solo performances in Israel, Europe and the USA. Alon has performed as a chamber musician in all of the leading chamber-music series and festivals in Israel and with the "Villa Musica" Ensemble (Germany). His performances have been broadcasted on Israeli radio and television. In addition to serving as Principal Horn of the Jerusalem Camerata, Alon is also active as a session player, and as such has recorded the contemporary Jazz CD "Passions and Prayers" with the Yedid Ensemble and has participated in the recording of rock CD's and tours.





In the spring of 2006 Keren released her first album with Rafi Kadishson and Dan Ettinger.

She participated in Hanoch Levin's drama "Requiem" and in the Israeli Opera "The Rat Laughed" by Ella Milch-Sheriff and Nava Semel at the Tel-Aviv Cameri Theater.

Keren studied opera in Berlin in 2006-2007, funded by a special grant given to her by Daniel Barenboim.

She is a winner of the 2007 Schloss Rheinsberg Kammeroper Singing Competition and sang the role of Nannetta in Verdi's Falstaff in the summer of 2007 in Germany.

Her second disc was released in September 2007 and it is dedicated to a composition written especially for her by composer Ella Milch-Sheriff, titled "Dark Am I..." The work premiered in 2008 in Belgium and Germany.

Keren is an Israel Cultural Excellence Foundation (IcExcellence) chosen artist since 2008.

[www.keren-hadar.com](http://www.keren-hadar.com)

A graduate of Beit-Zvi the Academy of Performing Arts, Israel, Keren Hadar has performed as soloist with the Westchester Philharmonic Orchestra-New York, the Berlin Symphony Orchestra - Germany, Orchestra Symphonica d'Italia, the Israel Philharmonic Orchestra and the Israel Camerata Jerusalem, among others, with conductors Lorin Maazel, Zubin Mehta, Noam Sheriff, Avner Biron, Arie Vardi, Lior Shambadal, Andrzej Knap, Gabor Hollerung, Winfried Toll and Marcello Panni among others. She has given special recitals and participated in festivals in Israel, England, Germany, Belgium, Poland, Croatia, Luxemburg and China.

Pianist and conductor Yoni Farhi serves, since 2006, as Assistant to the Music Director of the Haifa Symphony Orchestra.

A recipient of the prestigious Gina Bachauer Award from the America-Israel Cultural Foundation, he has performed as piano soloist and conductor with Israel's leading orchestras. He appeared in numerous festivals in Israel and abroad. He recorded extensively for the Israel Radio and Television. As an enthusiastic chamber music player, he is a member in several chamber music ensembles.

He was heard in Austria, Belgium, Britain, Germany, and Poland.

Yoni Farhi studied the piano with Mrs. Hadassah Biribis, Prof. Pnina Salzman and Prof. Emanuel Krasovsky. He studied conducting with Prof. Noam Sheriff . He holds the Master of Music degree form Tel-Aviv University.



A faculty member at Tel-Hai International Piano Master Classes, he also teaches post-graduate courses at the Levinsky Teachers College, Tel Aviv.





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HORN QUEST Alon Reuven - French Horn  
Keren Hadar - Soprano, Yoni Farhi - Piano

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# HORNQUEST

**Robert Schumann** (1810-1856)

Adagio and Allegro, opus 70

[1] Adagio 3:49  
[2] Allegro 5:24

**Vincent Persichetti** (1915-1987)

[3] Parable for Solo Horn, op.120 6:34

**Franz Schubert** (1797-1828)

Auf dem Strom for Voice, Horn and Piano, op.posth.119, D943

[4] Auf dem Strom 8:20

**Yehezkel Braun** (b. 1922)

[5] Sonata for Horn and Piano (1969) 13:14

**Benjamin Britten** (1913-1977)

Canticle III, "Still Falls the Rain", for Voice, Horn and Piano, op.55

[6] Still Falls the Rain 11:18

**Paul Hindemith** (1895-1963)

Sonata for Horn and Piano (1939)

[7] Mäßig bewegt 6:11  
[8] Ruhig bewegt 5:18  
[9] Lebhaft 7:19

**Alon Reuven French Horn**

**Keren Hadar Soprano**

**Yoni Farhi Piano**

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